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* These Songs have German and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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ALBUMS OF ENGLISH SONG.

TWENTY-ONE SONGS

COMPOSED BY

EDWARD JAMES LODER.

1813—1865.

EDITED BY

WM. ALEX^R. BARRETT.

PRICE TWO SHILLINGS.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

1871

1871

EDWARD JAMES LODER.

EDWARD JAMES LODER, one of the most prominent members of a distinguished musical family, was born at Bath in 1813. He was sent to Frankfort in his thirteenth year to study music under Ferdinand Ries, with whom he remained two years. He then returned to England and for a time relinquished his musical studies, taking up medicine instead. He went once more to Frankfort, with the intention of qualifying himself as a medical practitioner, but changed his mind and placed himself a second time under his old music master. On his coming back to England he obtained his first commission from Mr. S. J. Arnold, the proprietor of the English Opera House, and in 1834 his first opera, "Nourjahad," was produced. It contains a quantity of beautiful music, quite original in treatment, but it made little or no success with the public. In 1835 he produced the "Dice of Death," words by John Oxenford, and he entered into an arrangement with Messrs. Dalmaine, of Soho Square, to produce a new song or other composition every week. Some of the songs so written were made into an opera, which, under the title of "Francis the First," was produced at Drury Lane Theatre in 1838. The song entitled "The old house at home" in this opera became exceedingly popular, and though more than half-a-century has elapsed, has not even now wholly lost its hold upon the public mind. His best work, "The Night Dancers," was produced at the Princess's Theatre, under Mr. Madox, in 1846. Two years later, on the same stage, "Puck," "The Sultan," and "The Young Guard" were brought to a public hearing. A cantata or masque, "The Island of Calypso," written for the National Concerts, was produced at the New Philharmonic Concerts in 1851. Soon after this he went to Manchester, where, in 1855, he wrote music for the play by M. G. Lewis entitled "Raymond and Agnes," the same subject afterwards treated by Gounod under the title of "La Nonne Sanglante." This was his last important work. He also composed music for "The Foresters, or twenty years since," "The Deer Stalkers," "Robin Goodfellow," and other works, including a revised version of the "Beggar's Opera." He furnished accompaniments in excellent taste to a number of Dibdin's Songs, and set Dr. Watts's "Divine and Moral Songs" to music, besides a number of other songs to sacred words. He edited some collections of Psalmody, compiled a book of instructions in the Art of Singing, and was the author of many pianoforte pieces, arrangements, and an innumerable series of songs in all styles. His music, thoroughly English in character, has done much towards forming the taste of the public in the direction to which they tend. In his songs may be found the prototypes of many phases and turns of musical thought which have been utilised by later composers. For himself it can hardly be said that he fully reaped all the advantages his genius should have brought him in his lifetime. It is related of him that he was irregular and unbusinesslike in his habits, but these defects may possibly be attributed to latent mental disease, by which he was ultimately incapacitated from active work some nine or ten years before his death, which took place on April 5, 1865. His songs show him to have been a musician of no ordinary capacity, and by these songs his name will be carried to posterity.

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THE BRITISH ANCHOR.

1844.

J. E. Carpenter.
1810 - 1885.

E. J. Loder.

Allegro non troppo ma con spirito.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked *Allegro non troppo ma con spirito*. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands. The vocal part enters in the third measure with the lyrics: "Fill up, fill up your mys-tic fires a__ no-ble work is thine__ Who". The piano accompaniment continues with a steady, powerful rhythm. The vocal part continues with the lyrics: "forge the Bri-tish An-chors, the dwell-ers of the__ brine__ It". The piano part concludes with a final, powerful chord marked *ff*.

ff

ff *p*

mf

ff

Fill up, fill up your mys-tic fires a__ no-ble work is thine__ Who

forge the Bri-tish An-chors, the dwell-ers of the__ brine__ It

seem-eth, round the lu - rid flame some ma - gic rite ye_ keep, Cre -

- a_ ting from that shape-less mass The di - ver of_ the deep. No

sound is in the old dock-yard; all hearts are in one spot! Where

Più moto.

now the li-ving li-quad fire is ra - ging white and_ hot! The

sig-nal's giv'n! Strike stal-wart men! your Li-on prow-ess keep — Huz -

- za they've forged the An-chor! the di-ver of the deep The di-ver

of the deep.

Oh! the An-chors of our Na-vy are the em-blems of the free — They

guard our gi-ant ships from wreck on ma-ny a stormy— sea— They

ff

tell the brave and gal-lant hearts that dwell up-on— the— main— What

p

joys shall greet them when they sleep off Bri-tish shores a - gain. Then

crsc. *f*

ho-nor to the An-chor tho' it ne-ver shall a - bide— While there's

war up-on the bil - low in its home be - neath the

tide. For the Ploughers of the O - cean their name and fame must

keep As strong, as firm, as faith - ful as the di - ver of the

deep.

a tempo *ff*

9163

THE THREE AGES OF LOVE.

1838.

H. F. Chorley.
1808 - 1872.*Moderato.*

Oh! the

ear - ly time of love! When my fan - cy used to rove From the

black eyes to the blue, From the ti - ny to the tall; When as

ma - ny girls were dear As the days that fill the year, And the

cresc. *f*

new-est and the youngest Was the fair-est of them all!

f *p*

When I lived but in her sight, And lay awake all night, Ere I

pp

met her in the green-wood On a dew-y morn in May; And a

dolce

rit. *a tempo*

trea-sure, pass-ing rare; Was a stol-en tress of hair, Oh!—

colla voce *a tempo*

mer - ry days of youth! Oh!_ mer - ry days of youth! 'Twas a

p *cresc.*

sin ye could not stay! 'Twas a sin ye could not stay!

fz *f* *rit.*

O, the man - ly time of love! Tho' the face for which I strove From its

cheek had lost a rose, From its eyes one shade of blue; Tho' I

see a fur - row now On its mild and mat - ron brow, The

crusc.
years that dimm'd its beau-ty, Have made it dear-er too.

rit.
And my heart, it swells with pride, To see her by my side, Or to

hear her sing - ing ten - der - ly Some old and sim - ple lay, When the

dolce

fire is burn-ing bright On a stor-my win-ter's night Oh!—

rit. *a tempo*

colla voce

days of home de-light! Oh! days of home de-light! Ye should

p *cresc.*

nev-er pass a-way! Ye should nev-er pass a-way!

fz *f* *rit.*

Più lento.

But age comes creep-ing near, With his forehead bleak and sere, And his

molto p *espress. e semplice*

hea-vy, hea-vy ear, And his voice so small and shrill, When my

step must tot-ter slow, And my strength must dwindle low, Till a

ba-by with its little hands Can lead me where it will. But tho'

man-hood's prime be past, So long as life shall last Her_

gen-tle voice shall cheer me, Still her faith-ful arm sus-tain; Our

pp

love shall e-ven brave The part-ing of the grave! For I

rit. *a tempo*

colla voce

know there's bliss be-yond, And we shall meet a-gain For I

f

know there's bliss be-yond, And we shall meet a-gain.

f

WAKE FROM THY GRAVE, GISELLE.
RECIT AND AIR.
1846

George Soane.
1809-1861.

Larghetto con moto.

Allegro con fuoco.

ff

ff *pp* *ff*

'Tis madness! here a -

Più lento.

- lone, a - lone, 'Twere bet - ter far

ff *pp*

accel.

in the Grave with thee Than here a - lone

accel.

pp *ritard.*

a - lone to be! Ah! bet - ter in the

fp *pp* *ritard colla voce.*

Allegro.

Grave With thee, Gi - selle, with thee a - wake! a -

cresc.

- rise! my own Gi - selle! rise from thy

ff

Grave!

ff

AIR.

Larghetto con moto.

Violoncello Solo.

p

Wake from thy

pp

9168

grave, Gi - selle, If to thee be left the Pow'r, Now is the

ma - gic hour As le - gends tell: Let me once

con anima

mf *p* *cresc.*

more be - hold That face I've lov'd so well, Once more that

pp *con passione*

form en - fold Of heav'n - ly mould 'Tis mad - ness

pp

here a - lone 'Tis death ——— now thou art gone

Oh! bet - ter far to be, In ——— the

grave with thee. Let me once more be - hold That face I've lov'd so well;

con passione Once more that form ——— en - fold Of heav'n - ly mould. *Più moto.* Wake

mf *pp*

love, — 'Tis night's sweet noon, — Comes up — the love - ly

moon Pour - ing down a gold - en show'r

Up - on the sleep - ing — flow'r. Ah,

fz *dim.* *p*

me! no leaf is stir'd, — Ah! no, — no sound is

heard: Comes no shade at my call

A - las! 'tis fa - ble all! 'Tis

fa - ble all! 'Tis fa - ble all! Ah! wake once

Tempo I.

more, Gi - selle, If to thee be left the Pow'r, Let me that

con passione

Più moto.

form — En — fold of heav'n — ly mould. Comes no

shade — at — my — call: A — las! a —

— las — 'tis fa — ble, — all! 'tis fa — ble

all! 'tis fa — ble all! — A —

- las! 'tis fa - ble, fa - ble

fz *ff*

The first system of the musical score consists of three measures. The vocal line (treble clef) has lyrics: "- las! 'tis fa - ble, fa - ble". The piano accompaniment (grand staff) features a rapid sixteenth-note arpeggiated pattern in the right hand, starting with a forte (*fz*) dynamic and increasing to fortissimo (*ff*) in the second measure. The left hand provides a simple harmonic accompaniment.

all.

ff

The second system consists of three measures. The vocal line (treble clef) is marked "all." (allegro) and contains whole rests. The piano accompaniment (grand staff) continues with the arpeggiated pattern in the right hand, marked fortissimo (*ff*). The left hand continues with its harmonic accompaniment.

The third system consists of five measures. The vocal line (treble clef) contains whole rests. The piano accompaniment (grand staff) continues with the arpeggiated pattern in the right hand, marked fortissimo (*ff*). The left hand continues with its harmonic accompaniment.

FATHER FRANCIS.

1847.

W. H. Bellamy.
1798 - 1862.

Allegro sempre legato.

Fa - ther Franc - is, the chap - lain's a ro - sy old man, As

e - ver wore san - dal and rope, — He fasts when he must and he

feasts when he can And he fills a full cup to "The Pope"

to "The Pope" No cot-tage e'er lacks" Be - ne -

- di - ci - te! Pax," As he lifts the rude latch of its door, He

vis - its the sick, To "the church" bids them stick, And has

e - ver a groat for the poor. Then hey! for the san - dal and

f

ho! for the rope, The bead, and the ro - sa - rie, — the

ad lib.

colla voce

bead, and the ro - sa - rie! —

p

dim.

He reads to the Bar - on, his la - dye he shrives; Ab - so -

p

- lu - tion they nei - ther need want; _____ He _____ mar - ries the mai - dens, he

lec - tures the wives And he chris - tens the babes at the font _____

_____ at the font _____ Tho' he chants in the choir, At

times round the fire, A cheer - ful, old strain he will troll; _____ From the

hut to the hall, He is wel - comd by all, As a *ff*

good and a mer - ry old soul. Then hey! for the san - dal, - and *f*

ho! for the rope, The bead, and the ro - sa - rie, the bead, and the ro - sa - *colla voce*

- rie! *p* *dim.*

THE OLD HOUSE AT HOME.

1835.

Andante con molto espressione.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *Andante con molto espressione*. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, starting with a piano (*p*) dynamic. The voice part enters in the second system with the lyrics: "Oh! the old house at home where my fore-fa - thers dwelt, Where a". The piano accompaniment continues with a steady rhythm. The third system shows the voice part continuing with the lyrics: "child at the feet of my mother I — knelt, Where she taught me the". The piano part provides a rich harmonic support throughout. The score concludes with a final piano chord.

Oh! the old house at home where my fore-fa - thers dwelt, Where a

child at the feet of my mother I — knelt, Where she taught me the

pray'r, where she read me the page, Which, if in - fan - cy

lisps, is the so-lace of age; My heart 'mid all changes wher -

- e - ver I roam, Ne'er lo - ses its love for the

old house at home.

'Twas not for its splen - dour that dwel - ling was dear! 'Twas

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are: 'Twas not for its splen - dour that dwel - ling was dear! 'Twas

not that the gay or the noble were near; O'er the porch the wild

The second system of the musical score. The vocal line continues with the lyrics: not that the gay or the noble were near; O'er the porch the wild

rose and wood-bine en-'twind, And the sweet-scent-ed

The third system of the musical score. The vocal line continues with the lyrics: rose and wood-bine en-'twind, And the sweet-scent-ed

jes - sa - mine wav'd in the wind; Yet dear-er to me than proud

The fourth system of the musical score. The vocal line concludes with the lyrics: jes - sa - mine wav'd in the wind; Yet dear-er to me than proud

tur - ret or — dome Were the halls of my fa - thers, the

ritard.

old house at home.

fz *p*

But now the old house is no dwel-ling for me; The home of the

p

stran - ger hence-forth it shall be, And ne'er will I view it nor

rove as a guest O'er the e - ver green fields which my

fa - thers pos - sess'd; Yet still in my slum - bers sweet

vi - sions will come Of the days that are pass'd and the

old house at home.

PHILIP THE FALCONER.

1847.

W. H. Bellamy.
1798 — 1862.

Allegretto non troppo.

p *cresc.*

Young Phi - lip, the Fal - co - ner's up with the day, With his

mer - lin on his arm; And down the mill mea-dows has

ta - ken his way, To hawk, and pray, where's the harm?—

And pray, where's the harm?— Phi - lip is stal-wart, and

p Phi - lip is young, And *f* Phi - lip they say has a mu - si-cal tongue. *p* The

mil-ler's young sis-ter is fresh and is fair, And Phi-lip he al-ways is

hawk-ing there! For he vows and de-claims, be - lieve it or not, There is

not in the king - dom for her's such a spot, And

fal - cons, they say To fly true to their prey, Should be

train'd in the morn - ing ear - ly, Should be train'd in the morn - ing

ad lib.

ear - ly!

colla voce

p

The mil-ler's to mar-ket to buy him some corn, For

work it should ne'er stand still — A — mai - den is loi - ter - ing

un - der the thorn In the mea - dow be - low the mill, — The

mea-dow be - low the mill And Phi-lip grown tired of a

ba-che - lor's life, Think the miller's young sis - ter would make a good wife And

so comes a whis - per and so comes a smile, And then a long leave taking

o - ver the stile. Oh, when he re-turns from mar-ket I guess, The_

mil - ler will find he's a sis - ter the less! For

mai - dens they say Do not al - ways say "nay," When they're

asked in the morn - ing ear - ly, When they're asked in the morn - ing

ad lib.
ear - ly!

colla voce *p*

I CANNOT FLATTER IF I WOULD.

1846.

George Soane.
1809 – 1861.

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked with a forte 'f' dynamic. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters in the second measure with a half rest, followed by a series of eighth and sixteenth notes. The lyrics 'can - not flat - ter_ if_ I_ would, a face so_ fair a' are written below the vocal staff. The score includes trills ('tr') and a fermata over the final note of the vocal line. The piano part continues with a similar accompaniment pattern throughout the piece.

heart so—good The clear - est stream, that e - ver shone, But

dim re-flects the gold - en sun, and words as— feeb - ly

can ex - press Thy more than wo - mans love - li - ness The

clear - est stream that e - ver shone, But dim reflects the

gold - en sun, and words as feeb - ly can ex - press, Thy

pp

more than wo - mans love - li-ness.

ad lib.

colla voce

f

tr

I've oft - en dream'd in stil - ly night, Of

p

tr

an - gels cloth'd in robes of light, And while I slum - ber'd

deem'd they were, Be - yond what earth could show me fair. But

e - ver when I wake I see, There's no - thing can com -

- pare with thee, but e - ver when I wake I see, there's

no - thing can com - pare with thee, but e - ver when I

cresc. *pp*

wake I — see, there's no - thing can com - pare with thee.

ad lib.

f

tr *tr*

OH! HERE'S TO THE HOLLY.

1837.

W. M^c Gregor Logan.
1796 - 1850.

Allegretto con spirito.

The musical score is written for piano and voice. It begins with a treble clef and a 6/8 time signature. The piano introduction consists of two systems of staves. The first system features a treble staff with a whole rest and a bass staff with a melody starting on a half note, marked with a forte 'f' dynamic. The second system continues the piano accompaniment, with the treble staff playing chords and the bass staff playing a rhythmic pattern, marked with a fortissimo 'ff' dynamic. The vocal melody enters in the third system, with the lyrics 'Oh! here's to the Hol-ly that kills mel-an-cho-ly, And hangs in the hall at'. The piano accompaniment continues beneath the vocal line, marked with a piano 'p' dynamic. The score concludes with a final piano accompaniment system.

Oh! here's to the Hol-ly that kills mel-an-cho-ly, And hangs in the hall at

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Christ - mas time; When wit sparkles out and was - sail - ers shout A

stave of Christ-mas rhyme. With

berries gem'd he smiles on high, En-thron'd with his Mistle-toe bride, — While

love lights up each maid-en's eye Who blush-es her swain be - side. — Oh! the

a tempo

Hol-ly's the tree, Youth doats up-on thee, Thine in - no-cent fol - ly Age

pp a tempo

crsc.

glo-ries to see; All a - ges love thee, all a - ges love thee, The

crsc.

Hol-ly's the tree for me. —

f

2. Oh! here's to the Hol-ly, that

ff *p*

kills mel-an-cho-ly, And makes the board mer-ry at fes-tive time; When

old English cheer a-wakes the new year, And bells at mid-night chime.

May all our friends in health sur-vive The

year that to-mor-row shall be, May kind-ness keep that love a-live, Man's

poco ritard. *a tempo*

heart e'er de-lights to see.— Oh! the Hol-ly's the tree, Youth doats up-on thee, Thine

poco ritard. *pp a tempo*

cresc.

in - no-cent fol - ly Age glo - ries to see; All a - ges love thee, all

cresc.

a - ges love thee, The Hol-ly's the tree for me.—

f *ff*

3. Oh! here's to the Hol-ly that

ff *p >*

kills mel-an-cho-ly, That gladdens each heart with Twelfth night rhyme; When

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The melody is in G major and 4/4 time. The piano part consists of chords and single notes, with some grace notes. The lyrics are: "kills mel-an-cho-ly, That gladdens each heart with Twelfth night rhyme; When".

each takes a part with right mer-ry heart To make the most of time.---

The second system continues the melody and accompaniment. The piano part includes a forte (f) dynamic marking. The lyrics are: "each takes a part with right mer-ry heart To make the most of time.---".

How ma-ny meet by chance to night To

The third system features a piano introduction with a forte (ff) dynamic marking, followed by the vocal melody. The piano part includes a piano (p) dynamic marking. The lyrics are: "How ma-ny meet by chance to night To".

sport 'neath the Mis-tle-toe bough, Whose eyes will speak, and hearts u-nite, Ere

The fourth system continues the melody and accompaniment. The piano part includes a piano (p) dynamic marking. The lyrics are: "sport 'neath the Mis-tle-toe bough, Whose eyes will speak, and hearts u-nite, Ere".

poco ritard. *a tempo*

whis-per'd a word or vow. — Oh! the Hol-ly's the tree, Youth

poco ritard. *pp a tempo*

cresc.

doats up-on thee, Thine in-no-cent fol-ly Age glo-ries to see; All

cresc.

a-ges love thee, all a-ges love thee, The Hol-ly's the tree for me. —

f *ff*

ff

THERE'S A LIGHT IN HER LAUGHING EYE.

1835.

S. J. Arnold.
1774 - 1841.

Allegro.

There's a light in her laugh-ing eye, A spark -

- ling beam from the mind with - in, As the light - ning flash in the

sky, Is a gleam from the world that knows no sin.

There's a charm in her gra-cious smile, A charm that drives each doubt a-way,

As the dawn to some fa - vor'd isle Is the dawn of — hope to a

CRSC.

glo - rious day. There's a light in her laugh-ing eye, A — spark - -

fz fp fp

- ling beam from the mind with - in As the light - ning flash in the

fp

sky Is a gleam — from the world that knows no sin, that knows no

f

dolce

sin. And

ff

O! there's a charm in her gen - tle sigh, A voice that

whispers of joy, and love, As the murm - 'ring breeze in its

mel - o - dy Is a whisper we catch from the blest a -

- bove, is a whisper we catch from the blest a - bove, a

ppp

whisper we catch from the blest a - bove, a whis-per, a

pp

With animation.

whisper. There's a light in her laugh-ing eye, A spark -

fp

- ling beam from the mind with - in, As the light - ning flash in the

fp

sky Is a gleam — from the world that knows no sin. There's a charm in her

gra-cious smile, A charm that drives each doubt a-way, As the dawn to some

fa - vor'd isle, Is the dawn of — hope to a glo - rious day. There's a

light in her laugh-ing — eye, A — spark - - ling beam from the

mind with - in As the light - ning flash in the sky, Is a gleam...

... from the world that knows no - sin. There's a

light in her laugh - ing eye, Like the light - ning in the sky, A

spark - ling beam from the

mind with - in There's a light in her laugh -

- ing, laugh - ing eye There's a

light in her laugh - ing eye Like the light - ning in the

sky A spark - ling beam

fp *p* *pp* *cresc.* *ff* *fpp* *mf* *cresc.*

from the mind - - - with - in There's a

light in her laugh - - - ing, laugh - - ing

eye..

THE BRAVE OLD OAK.

1836.

H. F. Chorley.
1808 1872.*Animato.*

f

ff *p*

A song for the Oak the

brave old Oak, That hath rul'd in the green-wood long. Here's

health and re-nown to his broad green crown, And his fif - ty — arms so

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strong. There's fear in his frown, When the sun goes down, And the

Più lento.

fire in the west_ fades out. And he shew-eth his might, On a

ad lib. *pp* *a tempo*

wild mid - night, When storms thro' his branches shout. Then sing to the Oak, the_

f > rit. *f a tempo*

brave old Oak, Who stands in his pride a - lone And_

still flour- ish he, A — hale green tree; When a hun-dred years are_

ritard

ritard

gone.

ff

p

In the days of old when the Spring with gold, Was_

p

light - ing his branches grey. Thro' the grass at his feet, crept

9163

maid - ens_ sweet. To_ ga - ther the dew of May; And_

all that day To the re - beck gay, They frolick'd with love_ some

Più lento.

swains, They are gone they are dead, In the church-yard laid, But the

ad lib. *pp* *a tempo*
tree he_ still re - mains. Then_ sing to the Oak, the_

f>rit. *f a tempo*

brave old Oak, Who stands in his pride a - lone And

still flour-ish he, A hale green tree; When a hun-dred years are

ritard

gone.

ff *p*

He saw the gay times when the Christ - mas chimes were a

p

mer - ry, mer - ry sound to hear And the squire's wide hall and

cot - tage small Were full of good En - glish cheer; Now__

gold hath its sway We__ all o - bey, And a ruth - less__ king is__

Più lento.

he But he ne-ver shall send Our__ an - cient friend, To be

ad lib. *pp* *a tempo*

toss'd on the storm - y sea. Then here's to the Oak, the___

f *ritard.* *f* *a tempo*

brave old Oak, Who stands in his pride a - lone And___

ritard.

still flourish he, A___ hale green tree; When a hundred years are___ gone.

ff

p

CHILDHOOD'S DREAMS.

1844.

J.E. Carpenter.
1812-1885.

With spirit, but not too fast.

ff

fz

fz

p

An - gels wings are hov'- ring o'er them Se - raphs guard their pil - low now,

Say what vi - sions pass be-fore them Whence that smile that lights each brow,

f poco ritard. whence that smile that lights each brow? *a tempo*

mf poco ritard. *ff a tempo*

This their vi - sion'd thought it may be, That they float in up - per air;

fp

Childhood's dreams, oh what must they be If ours are some times bright and fair;

fp

poco ritard. *a tempo* *p*

If ours are some times bright and fair, — Childhood's dreams, child-hood's dreams,

poco ritard. *pp a tempo*

f

An - gels wings are hov' - ring o'er them Say what vi - sions

f *p*

cresc. *cresc.*

pass be - fore them, Whence that smile that lights each brow, whence — that

cresc. *cresc.*

smile, that smile — that lights each brow?

f *ff*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a forte (*fz*) dynamic marking.

Second system of musical notation, continuing the vocal and piano parts. The piano part includes forte (*fz*) and piano (*p*) dynamic markings.

Third system of musical notation, featuring the vocal line with lyrics and piano accompaniment.

Fourth system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The piano part includes a mezzo-forte (*mf*) and *poco ritard.* dynamic marking.

a tempo

souls — a while?

ff a tempo

An - gels guard their vi - sions sole - ly, This a - lone — to us is giv'n,

fp

Childhood's hours are pure and ho - ly, And its dreams must be — of heav'n,

fp

poco ritard. *a tempo* *p*

and its dreams must be of heav'n, Child-hood's dreams, child-hood's dreams,

poco ritard. *pp a tempo*

f *cresc.*
An - gels wings are hov'ring o'er them, Say what vi - sions pass be - fore them,

cresc.
Whence that smile that lights each brow, whence ——— that smile, that

smile. ——— that lights each brow?

fz *fz*

MY HOME.

1845.

W. A. B.

Andantino.

f *p*

In the days that are past in my

f *ff* *pp*

own vil-lage home, By the clear rust-ling brook would I pen-sive-ly

con anima

roam, And down by the side of that mur-mur-ing stream, Ma-ny

vis - ions of hope would I of - ten times dream.

Oh — sweet were those hours nev - er more to re - main, A

flood of sweet mem'ries, rush swift thro' the brain, Oh! bril - liant those

vis - ions, all peace with - out strife, Which my heart filld with joy, and my

bo - som with life Oh! the days that are past in my own vil - lage

pp

con anima

home In my heart ev - er cher - ish'd Where e'er I may

roam. Since the

f *ff*

days of my child-hood the years have flown by, Still thy mea - dows and

pp

val - leys are fair to the eye, Tho' I view all the changes a -

con anima
- gain and a - gain, There are memories of thee that will ev - er re -

- main. Thy sweet wood-land path - ways with

fair flow'rs run o'er Where wild feath - er'd songsters their me - lo - dies

pour, All na - ture so love - ly, each as - pect so fair Not a

place in the wide world can with thee com - pare Oh! let me in

con anima
calmness here find peaceful rest, When the pangs of am - bi - tion No

more rend my breast.

SWEET VILLAGE BELLS.

1845.

W. A. B.

Moderato con espressione.

f *tr* *f*

Oh the sweet vil - lage bells That ring joy - ous - ly out, From their

home in the i - vy clad tow'r, Oh! their me - lo - dy tells, on the

soft bal - my air, And en - liv - en both cot - tage and bower, And the

heart full of joy and e - mo - tion oft swells At the mus - ic - al tones oft the

sweet vil - lage bells And the heart full of joy and e - mo - tion oft swells at the

mus-ic-al tones of the sweet vil-lage bells.

cresc. *di*

Oh the

sweet vil-lage chimes, Haunts the mind when a-far from the

home where our childhood's time flew And the tear-drop will fall, When sad

mem-'ries re-call, All the days we can nev-er, never re-new And the

heart full of joy and e - mo - tion oft swells at the

mus-ic - al tones of the sweet vil - lage bells And the heart full of joy and e -

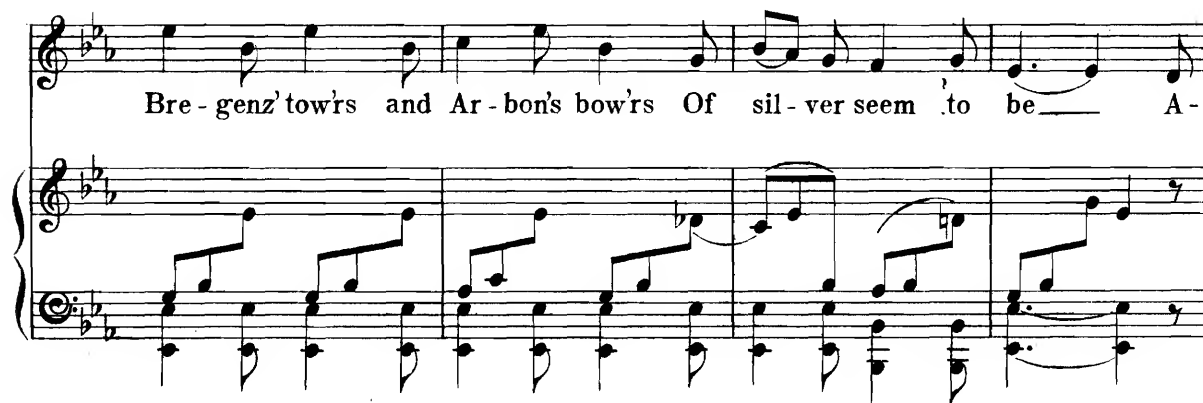
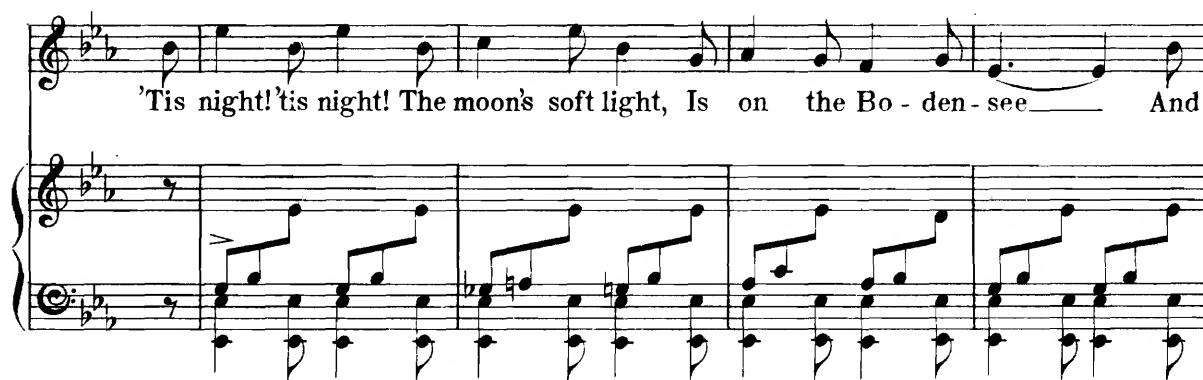
- mo - tion oft swells at the mus - ic - al tones of the sweet vil - lage bells.

CRSC.

'TIS NIGHT! 'TIS NIGHT!

SERENADE.

1840.

J. R. Planché.
1796-1880.*Allegretto.*

- wake! awake! To join the lake, Full swift-ly runs the Rhine— But

fas - ter I a - cross it hie— To meet thee la - dy mine— 'Tis

ritard.

night! 'tis night! The moons soft light, Is on the Bo - den - see— And

Bre - genz' tow'rs And Ar - bon's bow'rs Of sil - ver seem to be—

f

Let

p

age and pride sleep side by side, They've ruled it thro' the day

p

time for youth and love and truth To have their own sweet way

p

time for youth and love and truth To have their own sweet way

p

ritard. *a tempo*

De-lay not dear, my bark is here, No pro-mise shalt thou

fp

break, No love dost thou on earth allow, For I am on the lake No

pro-mise shalt thou break For I am on the lake No

ad lib.

pro-mise shalt thou break For I am on the lake.

f

WAKE MY LOVE.

1846.

George Soane.
1809-1861.

Andantino.

Wake my

love all life is stir - ring In the air, the wood, the lake, — And the

sun flames high o'er the moun - tain Wake, dearest, wake, oh — wake, Wake my

ff

love all life is stir - ring, In the air, the wood, the lake, And the

sun flames high o'er the moun - tain Wake dear-est, wake, oh wake— dearest.

Cresc.
Come— dearest come— oh dear - est a - wake— dearest wake— dearest

pp
wake— dear - est, a - wake, a - wake a - wake.—
ritard.

Come my love be - neath thy lat - - tice, Must I

still a ling' - rer be, Wea - ry mi - nutes grow to

hours, Come dear - est come to me. Come my

love be - neath thy lat - - tice, Must I still a ling' - rer

be _____ Wea-ry mi - nutes grow to hours, _____ Wake

dear - est come _____ to me _____ dear-est Come _____ dear-est

come _____ oh dear - est a - wake _____ dear-est wake _____ dear-est

cresc.

pp

wake _____ dear - - est, a-wake, a - wake, a - wake. _____

pp

ritard.

ROBIN HOOD.
1844.

George Soane.
1809-1861.

Moderato con espressione.

musical score for Robin Hood, featuring vocal melody and piano accompaniment in 4/4 time, key of B-flat major.

mf semplice & legato *p*

Ro-bin Hood is ly - ing dead, All among the leaves so

green Ro-bin Hood is ly - ing dead, Dead, dead,

Più lento.

dead Whines his stag-hound at his head Licks the pale face

ah! So dear seems to ask Why sleep you here All among the leaves so

green? There's a huge oak

stand - ing - nigh, All among the leaves so green

There's a huge oak standing nigh, stand - ing nigh.

pp

p

Whence the ra - ven croaks re - ply Ro - bin sleeps and

Più lento.

ne'er shall wake, ne'er shall follow hound thro' brake all among the leaves so

green. Now his men have Ro - bin found

p

all a-mong the leaves so green, now his men have Ro-bin found,

pp
Ro-bin found weep and lay him on the ground,
mf

Più lento.
But the dog no tear can shed, he but dies up-on the dead,

All a-mong the leaves so green the leaves so green.

THE OUTLAW.

1836.

H. Carl Schiller.

Allegro moderato.

f *ff* *p*

Oh! I am the child of the

fo - rest wild, Where the red deer bound - eth free; And the

mf

ma - vis sings with un - caged wings, To his mate in the greenwood

tree. I range at will o'er mead or hill Or deep, or deep in the

woodland shade, With my good yew bow in my hand, I go As

free as the bird, or the wild red roe: And the woods ring out with

song and shout, the woods ring out with song and shout! For I'm king of the fo - rest

f *cresc.*

glade! I'm king of the fo - rest glade! I'm king!— I'm king!— I'm

f *ff* *ff*

a tempo

king of the fo - rest glade!

f *ff*

f

The spark - ling brooks they mir - ror the looks, Of the bright blue laugh - ing

p

sky: And sweet flowers spring and the gnarl'd oaks fling Their

mf

migh - ty limbs on high: Oh! I love to roam in my

f *pp*

fresh green home, With our nut-brown maids in the fo - rest glades, Or my

fz *fp* *pp*

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bold, bold frères, who doff the cares With the hol - low world - ling

mf

seeks and shares! Then woods ring out with song and shout, then woods ring out with

f *p* *cresc.*

song and shout! For I'm king of the fo - rest glade! I'm king of the fo - rest

f *mf* *cresc.*

glade! I'm king— I'm king— I'm king of the fo - rest glade!

a tempo *ff* *f*

First system of musical notation. The vocal line is in D major and contains rests. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*ff*) dynamic marking.

Second system of musical notation. The vocal line begins with the lyrics "The frank-lin and priest, oh! they". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

Third system of musical notation. The vocal line continues with the lyrics "love_ to_ feast On the prime of the stall - ed_ steer, But". The piano accompaniment features a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation. The vocal line continues with the lyrics "I am the lord of the free greensward, And the best of the king's fat". The piano accompaniment continues with chords and moving lines.

deer And the ab - bot should fast when Lent is past, And the

mass is sung and said Ere my freres and me lack

mal - voi - sie To quaff a deep draught'neath the greenwood tree! When the

woods ring out with song and shout, the woods ring out with

song and shout! For I'm king of the fo - rest glade! I'm king of the fo - rest

cresc. *fz*

glade! I'm king! — I'm king! — I'm king of the fo - rest

ff

glade. —

f *ff*

f *ff*

THE HOME OF EARLY YEARS.
1835.

Moderato.

The musical score is written for voice and piano. It begins with a piano introduction in E-flat major, 4/4 time, marked *Moderato.* The piano part features a melody in the right hand and a bass line in the left hand, with a *mf* dynamic marking. The voice part enters in the third measure with the lyrics "My heart re-verts with fond e - mo - tion To the home of ear - ly". The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked *Moderato.* The dynamics include *mf* (mezzo-forte) and *tr* (trill).

My heart re-verts with fond e - mo - tion To the home of ear - ly

years— And the friends whose pure de - vo - tion Shar'd a - like my hopes and

fears— Oh! now what thrilling, what thrilling re - col - lec - tions Pleasure,

pleasure near al - lied to pain— Of hallowed joys and young af -

-fec - tions Startle in - to life a - gain— My heart re -

ritard.

cresc.

pp

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-verts with fond e - - mo - tion To the home of ear - ly

p staccato

years And the friends whose pure de - vo - tion Shar'd a - like my hopes and

ritard.

colla voce

fears.

f

The humble cot the lof - ty mountains And the flow'rs that gem the

ritard.

lea ——— The running streams the sparkling foun-tains Dear as

e'er, dear as e'er are to me ——— I hear not now the hap-py, hap-py

voi - ces Which made, which made my life an E - den then ——— Still my

throb - bing heart re - joi - ces But to think of home a -

CRSC.

CRSC.

-gain *pp* My heart re - verts with fond e - - mo - tion To the
 home of ear - ly years And the friends whose pure de -
 - vo - tion *ritard.* Shar'd a - like my hopes and fears.
colla voce *f*

OLD CHRISTMAS.

Michael Desmond Ryan.
1816 - 1868.

1840.

Allegro con spirito ma non troppo presto.

Old Christmas ho! is a mer-ry old wight, and a mer-ry old wight and a

kind is_ he! And once a year he bringeth good cheer, High

feast and dance and Ju - bi-lee! With rea - dy hand and o - pen door With

smile would cheer the rough - est weather, He calls the rich and he

calls the poor, And he makes them hap - py — all to-gether! Old

ritard.

Christmas, ho! is a mer-ry old wight, and a mer-ry old wight and a

p a tempo

kind is he, And once a year he bringeth good cheer High

feast and dance and Ju - bi-lee! high feast and dance and Ju - bi-lee!

f *ff*

tr *ff* *>* *>* *>*

He lives un - to a — goodly, goodly age, And he dies in the time of

re - vel - ry And the song we troll and the was - sail bowl Are the

dirge and the tears for his ob - se-quy, Then may we when our days have sped, Be-

-nig-nant with the joys that bound us, Like him with snows up - on our head Bid a -

-dieu to the friends right mer - ry round us! Old Christmas, ho! is a

ritard. *p a tempo*

mer-ry old wight, and a mer-ry old wight and a kind is he And

once a year he bringeth good cheer High feast and dance and Ju - bi-lee! high

f

feast and dance and Ju - bi-lee!

ff

ff *tr*

OH! THE MERRY DAYS WHEN WE WERE YOUNG.

Miss F. Byron.

Andantino quasi Allegretto e con molto espress.

f

p

All past are the days of our youth, — How

quick-ly they've faded a - way, — Gone gone is that in-no-cent mirth, — Of

fp

child-hoods dear hap-pi-est day, — We knew not the passions of love, — Nor

pride of a glit-ter-ing throng,— Ah those were the hours of our bliss,— The

mer-ry days when we were young,— The mer-ry days when we were

ritard ad lib.

cresc. *colla voce*

young.—

f *p*

Poco più anima.

Then give me my lute, let its song— Be soul-soothing, plaintive and

wild Re - call - ing that in - no - cent love That beam'd from the eye of the

child Re - call - ing that in - no - cent love That beam'd from the eye of the *ad lib.*

child To - ge - ther we've rang'd thro' the groves With hearts un - disturb'd by a

sigh Or danc'd in the shade of the oak Not think - ing those days would flit

fp

by — Like a dream they're all past a - way, — Ah mem²-ry thoult dwell with me

long, — The sports of our in - fan - cy wild, — The

mer - ry days when we were young, — The mer - ry days when we were young. —

ritard *ad lib.*

cresc. *colla voce* *f*

THE DIVER.

(1848)

G. Douglas Thompson.

Andantino.

mf

cresc.

In the

cav - erns deep of the o - cean cold The di - ver is seek - ing a

pp

trea - sure of gold; In the cav - erns deep of the o - cean cold The

di - ver is seek - ing a trea - sure of gold; —

Risk - ing his life for the spoils of a wreck, —

Tak - ing rich gems from the dead on her deck; — And

fear - ful such sights to the di - ver must be, Walking a-lone,

cresc. *pp*


walk - ing a - lone, walk - ing a - lone in the depths of the sea!

mf

He is now on the sur-face (he's gasp - ing for breath,) So

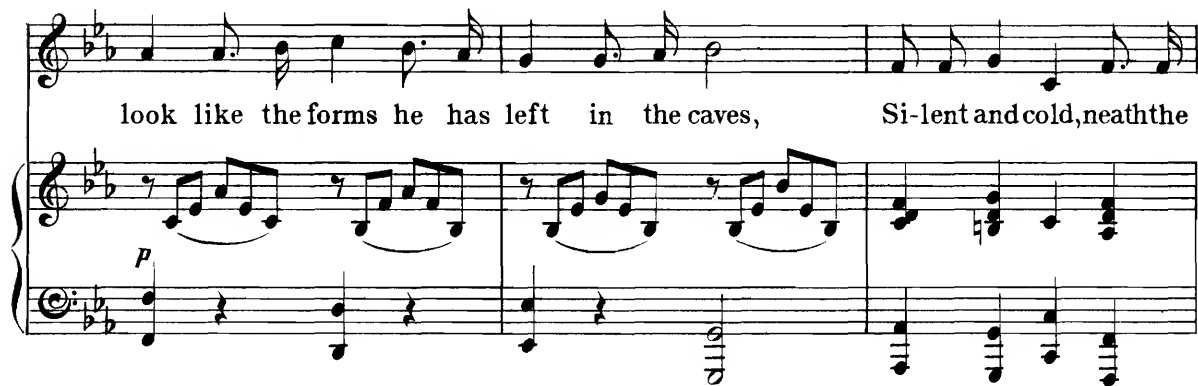
mf

pale that he wants but the still - ness of death To




look like the forms he has left in the caves, Si-lent and cold,neath the

p



trem - bling waves, Si-lent and cold, 'neath the trem - bling waves. How

fp



fear - ful such sights to the di - ver must be, _____



Walk-ing a-lone at the depths of the sea! And Mam-mon's the mas - ter, and

man is — the slave, Toil - ing for wealth on the

brink of the grave; — Leav - ing a world — of

sun - light and sound — For night like — gloom, and a

si - lence pro - found: And fear - ful the death of the

di - ver must be, Sleep - ing a - lone, sleep - ing a - lone,

sleep - ing a - lone in the depths _____ of the

sempre pp

sea! _____

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| HAVE MERCY, O LORD Second Motet | 0/3 | — | — |
| GLORY, HONOUR, PRAISE Third Motet | 0/3 | — | — |
| E. MUNDELLA. | | | |
| VICTORY OF SONG (Female voices) | 1/0 | — | — |
| DR. JOHN NAYLOR. | | | |
| JEREMIAH | 3/0 | — | — |
| JOSEF NEŠVERA. | | | |
| DE PROFUNDIS | 2/6 | — | — |
| HERBERT OAKELEY. | | | |
| SELECTION FROM A JUBILEE LYRIC | 1/0 | — | — |
| REV. SIR FREDK. OUSELEY. | | | |
| THE MARTYRDOM OF ST. POLYCARP | 2/6 | — | — |
| R. P. PAINE. | | | |
| THE LORD REIGNETH (93rd Psalm) | 1/0 | — | — |
| THE PRODIGAL SON | 1/6 | — | 2/6 |
| GREAT IS THE LORD | 1/0 | — | — |
| PALESTRINA. | | | |
| MISSA ASSUMPTA EST MARIA | 2/6 | — | — |
| MISSA PAPÆ MARCELLI | 2/0 | — | — |
| MISSA BREVIS | 2/6 | — | — |
| MISSA "O ADMIRABILE COMMERCIUM" | 2/6 | — | — |
| H. W. PARKER. | | | |
| THE KOBOLDS | 1/0 | — | — |
| C. H. H. PARRY. | | | |
| DE PROFUNDIS (130th Psalm) | 2/0 | — | — |
| ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0) | 2/0 | — | — |
| BLEST PAIR OF SIRENS (Sol-Fa, 0/8) | 1/0 | — | — |
| ODE FROM THE CONTENTION OF AJAX AND ULYSSES | 1/0 | — | — |
| PROMETHEUS UNBOUND | 3/0 | — | — |
| JUDITH | 5/0 | 6/0 | 7/6 |
| L'ALLEGRO (Sol-Fa, 1/6) | 2/6 | — | — |
| ETON | 2/0 | — | — |
| DR. JOSEPH PARRY. | | | |
| NEBUCHADNEZZAR | 3/0 | 4/0 | 5/0 |
| Ditto, Sol-Fa | 1/6 | 2/0 | 2/6 |
| B. PARSONS. | | | |
| THE CRUSADER | 3/6 | — | — |
| T. M. PATTISON. | | | |
| MAY DAY (Sol-Fa, 0/6) | 1/6 | — | — |
| THE MIRACLES OF CHRIST (Sol-Fa, 0/9) | 2/0 | — | — |
| THE ANCIENT MARINER | 2/6 | — | — |
| THE LAY OF THE LAST MINSTREL | 2/6 | — | — |

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| SPRINGTIME (ditto) ... | 2/6 | — | — |
| SUMMER (ditto) ... | 2/6 | — | — |
| THE GOLDEN CITY (ditto) ... | 2/6 | — | — |
| THE WISHING STONE (ditto) ... | 2/6 | — | — |
| THE WATER FAIRIES (ditto) ... | 2/6 | — | — |
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| MINSTER BELLS (ditto) ... | 2/6 | — | — |
| B. AGUTTER. | | | |
| MISSA DE SANCTO ALBANO (English) ... | 3/0 | 4/0 | 5/0 |
| THOMAS ANDERTON. | | | |
| YULE TIDE ... | 1/6 | 2/0 | 3/0 |
| THE NORMAN BARON ... | 1/0 | — | — |
| WRECK OF THE HESPERUS (Sol-Fa, 0/4) ... | 1/0 | — | — |
| W. I. ARGENT. | | | |
| MASS, IN B FLAT ... | 2/6 | — | — |
| P. ARMES. | | | |
| HEZEKIAH ... | 2/6 | — | — |
| ST. JOHN THE EVANGELIST ... | 2/6 | — | — |
| ST. BARNABAS ... | 2/0 | — | — |
| E. ASPA. | | | |
| THE GIPSIES ... | 1/0 | — | — |
| ENDYMION ... | 4/0 | — | — |
| ASTORGA. | | | |
| STABAT MATER ... | 1/0 | 1/6 | — |
| BACH. | | | |
| MASS, IN B MINOR ... | 2/6 | 3/0 | 4/0 |
| MISSA BREVIS, IN A ... | 1/6 | — | — |
| THE PASSION (S. MATTHEW) ... | 2/0 | 2/6 | 4/0 |
| Abridged, as used at St. Paul's ... | 1/6 | — | — |
| THE PASSION (S. JOHN) ... | 2/0 | 2/6 | 4/0 |
| CHRISTMAS ORATORIO ... | 2/0 | 2/6 | 4/0 |
| MAGNIFICAT ... | 1/0 | — | — |
| GOD GOETH UP WITH SHOUTING ... | 1/0 | — | — |
| GOD SO LOVED THE WORLD ... | 1/0 | — | — |
| GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ... | 1/0 | — | — |
| MY SPIRIT WAS IN HEAVINESS ... | 1/0 | — | — |
| O LIGHT EVERLASTING ... | 1/0 | — | — |
| BIDE WITH US ... | 1/0 | — | — |
| A STRONGHOLD SURE ... | 1/0 | — | — |
| BE NOT AFRAID (Sol-Fa, 0/4) ... | 0/6 | — | — |
| BLESSING, GLORY, AND WISDOM ... | 0/6 | — | — |
| I WRESTLE AND PRAY (Sol-Fa, 0/2) ... | 0/4 | — | — |
| THOU GUIDE OF ISRAEL ... | 1/0 | — | — |
| JESU, PRICELESS TREASURE ... | 1/0 | — | — |
| WHEN WILL GOD RECALL MY SPIRIT ... | 1/0 | — | — |
| JESUS, NOW WILL WE PRAISE THEE ... | 1/0 | — | — |
| J. BARNBY. | | | |
| REBEKAH (Sol-Fa, 0/9) ... | 1/0 | 1/6 | 2/6 |
| THE LORD IS KING (97th Psalm) ... | 1/6 | 2/0 | — |
| LEONARD BARNES. | | | |
| THE BRIDAL DAY ... | 2/6 | — | 4/6 |
| J. F. BARNETT. | | | |
| THE ANCIENT MARINER (Sol-Fa, 2/0) ... | 3/6 | 4/0 | 5/0 |
| THE RAISING OF LAZARUS ... | 6/6 | — | 9/0 |
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| BEETHOVEN. | | | |
| THE PRAISE OF MUSIC ... | 1/6 | 2/0 | 3/0 |
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| ENGEDI; OR, DAVID IN THE WILDERNESS ... | 1/0 | 1/6 | 2/6 |
| MOUNT OF OLIVES ... | 1/0 | 1/6 | 2/6 |
| MASS, IN C ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, IN C ... | 1/6 | — | 3/0 |
| MASS, IN D ... | 2/0 | 2/6 | 4/0 |
| THE CHORAL SYMPHONY ... | 2/6 | — | — |
| Ditto, THE VOCAL PORTION ... | 1/0 | — | — |
| THE CHORAL FANTASIA (Sol-Fa, 0/3) ... | 1/0 | — | — |
| A CALM SEA AND A PROSPEROUS VOYAGE ... | 0/4 | — | — |
| MEEK, AS THOU LIVEDST HAST THOU DEPARTED ... | 0/2 | — | — |
| KAREL BENDL. | | | |
| WATER-SPRITE'S REVENGE (Female voices) ... | 1/0 | — | — |
| WILFRED BENDALL. | | | |
| THE LADY OF SHALOTT (Female voices) (Ditto, Sol-Fa, 1/0) ... | 2/6 | — | — |
| SIR JULIUS BENEDICT. | | | |
| ST. PETER ... | 3/0 | 3/6 | 5/0 |
| THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ... | 2/6 | 3/0 | 4/0 |
| PASSION MUSIC FROM ST. PETER ... | 1/6 | — | — |
| SIR W. STERNDAL BENNETT. | | | |
| THE MAY QUEEN (Sol-Fa, 1/0) ... | 3/0 | 3/6 | 5/0 |
| THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ... | 4/0 | — | 6/0 |
| INTERNATIONAL EXHIBITION ODE (1862) ... | 1/0 | — | — |
| G. R. BETJEMANN. | | | |
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| W. R. BEXFIELD. | | | |
| ISRAEL RESTORED ... | 4/0 | — | 6/0 |
| JOSIAH BOOTH. | | | |
| THE DAY OF REST (Female voices) ... | 2/6 | — | — |
| E. M. BOYCE. | | | |
| THE LAY OF THE BROWN ROSARY ... | 1/6 | — | — |
| YOUNG LOCHINVAR ... | 1/6 | — | — |
| J. BRADFORD. | | | |
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| PRAISE THE LORD ... | 2/0 | — | — |
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| J. BRAHMS. | | | |
| A SONG OF DESTINY ... | 1/0 | — | — |
| C. BRAUN. | | | |
| SIGURD ... | 5/0 | — | — |
| J. C. BRIDGE. | | | |
| DANIEL ... | 3/6 | — | — |
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| J. F. BRIDGE. | | | |
| ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ... | 1/0 | — | — |
| MOUNT MORIAH ... | 3/0 | — | — |
| BOADICEA ... | 2/6 | — | — |
| CALLIRHOE (Sol-Fa, 1/6) ... | 2/6 | 3/0 | 4/0 |
| NINEVEH ... | 2/6 | 3/0 | 4/0 |
| THE REPENTANCE OF NINEVEH ... | 2/6 | 3/0 | 4/0 |
| THE INCHCAPE ROCK ... | 1/0 | — | — |
| DUDLEY BUCK. | | | |
| THE LIGHT OF ASIA ... | 3/0 | 3/6 | 5/0 |
| EDWARD BUNNETT. | | | |
| OUT OF THE DEEP (130th Psalm) ... | 1/0 | — | — |
| W. BYRD. | | | |
| MASS FOR FOUR VOICES (in F minor) ... | 2/6 | — | — |
| CARISSIMI. | | | |
| JEPHTHAH ... | 1/0 | — | — |
| F. D. CARNELL. | | | |
| SUPPLICATION ... | 5/0 | — | — |
| GEORGE CARTER. | | | |
| SINFONIA CANTATA (116th Psalm) ... | 2/0 | — | 3/6 |
| WILLIAM CARTER. | | | |
| PLACIDA ... | 2/0 | 2/6 | 4/0 |
| CHERUBINI. | | | |
| REQUIEM MASS, C MINOR (Latin and English) ... | 1/0 | 1/6 | 2/6 |
| SECOND MASS, IN D MINOR ... | 2/0 | 2/6 | 3/6 |
| THIRD MASS (CORONATION) ... | 1/0 | 1/6 | 2/6 |
| FOURTH MASS, IN C ... | 1/0 | 1/6 | 2/6 |
| E. T. CHIPP. | | | |
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| FREDERICK CORDER. | | | |
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| SIR MICHAEL COSTA. | | | |
| THE DREAM ... | 1/0 | — | — |
| H. COWARD. | | | |
| THE STORY OF BETHANY (Sol-Fa, 1/6) ... | 2/6 | 3/0 | — |
| F. H. COWEN. | | | |
| ST. JOHN'S EVE (Sol-Fa, 1/6) ... | 2/6 | 3/0 | 4/6 |
| A SONG OF THANKSGIVING ... | 1/6 | — | — |
| SLEEPING BEAUTY (Sol-Fa, 1/6) ... | 2/6 | 3/0 | 4/0 |
| RUTH (Sol-Fa, 1/6) ... | 4/0 | 4/6 | 6/0 |
| J. MAUDE CRAMENT. | | | |
| I WILL MAGNIFY THEE, O GOD (145th Psalm) .. | 2/6 | — | — |
| W. CRESER. | | | |
| EUDORA (A dramatic Idyll) ... | 2/6 | — | — |
| W. CROTCH. | | | |
| PALESTINE ... | 3/0 | 3/6 | 5/0 |
| W. H. CUMMINGS. | | | |
| THE FAIRY RING ... | 2/6 | — | — |

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| THE DESERT (Male voices) | ... | ... | ... | 1/6 | 2/0 | — |
| P. H. DIEMER. | | | | | | |
| BETHANY | ... | ... | ... | 4/0 | — | — |
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| H. J. EDWARDS. | | | | | | |
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| ELYSIUM | ... | ... | ... | 1/0 | — | — |
| HENRY FARMER. | | | | | | |
| MASS, IN B FLAT (Latin and English) | ... | ... | ... | 2/0 | 2/6 | 3/6 |
| MYLES B. FOSTER. | | | | | | |
| THE LADY OF THE ISLES | ... | ... | ... | 1/6 | — | — |
| THE ANGELS OF THE BELLS (Female voices) | ... | ... | ... | 1/6 | — | — |
| THE BONNIE FISHWIVES (ditto) | ... | ... | ... | 2/6 | — | — |
| ROBERT FRANZ. | | | | | | |
| PRaise YE THE LORD (117th Psalm) | ... | ... | ... | 1/0 | — | — |
| NIELS W. GADE. | | | | | | |
| PSYCHE (Sol-FA, 1/6) | ... | ... | ... | 2/6 | 3/0 | 4/0 |
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| ZION | ... | ... | ... | 1/0 | 1/6 | 2/0 |
| THE CRUSADERS (Sol-FA, 1/0) | ... | ... | ... | 2/0 | 2/6 | 4/0 |
| COMALA | ... | ... | ... | 2/0 | 2/6 | 4/0 |
| CHRISTMAS EVE (Sol-FA, 0/4) | ... | ... | ... | 1/0 | 1/6 | — |
| HENRY GADSBY. | | | | | | |
| LORD OF THE ISLES (Sol-FA, 1/6) | ... | ... | ... | 2/6 | — | — |
| ALCESTIS (Male voices) | ... | ... | ... | 4/0 | — | — |
| COLUMBUS (Male voices) | ... | ... | ... | 2/6 | — | — |
| G. GARRETT. | | | | | | |
| HARVEST CANTATA (Sol-FA, 0/6) | ... | ... | ... | 1/0 | — | — |
| THE SHUNAMMITE | ... | ... | ... | 3/0 | — | — |
| THE TWO ADVENTS | ... | ... | ... | 1/6 | — | — |
| R. MACHILL GARTH. | | | | | | |
| THE WILD HUNTSMAN | ... | ... | ... | 1/0 | 1/6 | — |
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| JOAN OF ARC (Sol-FA, 1/0) | ... | ... | ... | 2/6 | 3/0 | 4/0 |
| PASSION SERVICE | ... | ... | ... | 2/6 | 3/0 | 4/0 |
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| TEN VIRGINS (Sol-FA, 1/0) | ... | ... | ... | 2/6 | 3/0 | 4/0 |
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| SALAMIS. A TRIUMPH SONG (Male voices) | ... | ... | ... | 1/6 | — | — |
| F. E. GLADSTONE. | | | | | | |
| PHILIPPI | ... | ... | ... | 2/6 | — | — |
| GLUCK. | | | | | | |
| ORPHEUS | ... | ... | ... | 3/6 | — | — |
| HERMANN GOETZ. | | | | | | |
| BY THE WATERS OF BABYLON (137th Psalm) | ... | ... | ... | 1/0 | — | — |
| NGENIA | ... | ... | ... | 1/0 | — | — |
| THE WATER-LILY (Male voices) | ... | ... | ... | 1/6 | — | — |
| CH. GOUNOD. | | | | | | |
| MORS ET VITA (Latin or English) | ... | ... | ... | 6/0 | 6/6 | 7/6 |
| Ditto, Sol-FA (Latin and English) | ... | ... | ... | 2/0 | — | — |
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| OUT OF DARKNESS | ... | ... | ... | 1/0 | — | — |
| COMMUNION SERVICE (Messe Solennelle) | ... | ... | ... | 1/6 | 2/0 | 3/0 |
| TROISIÈME MESSE SOLENNELLE | ... | ... | ... | 2/6 | — | — |
| DE PROFUNDIS (130th Psalm) (Latin Words) | ... | ... | ... | 1/0 | — | — |
| Ditto (Out of darkness) | ... | ... | ... | 1/0 | — | — |
| THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) | ... | ... | ... | 1/0 | — | — |
| DAUGHTERS OF JERUSALEM | ... | ... | ... | 1/0 | — | — |
| GALLIA (Sol-FA, 0/4) | ... | ... | ... | 1/0 | — | — |
| A. M. GOODHART. | | | | | | |
| EARL HALDAN'S DAUGHTER | ... | ... | ... | 1/0 | — | — |
| ARETHUSA | ... | ... | ... | 2/0 | — | — |
| C. H. GRAUN. | | | | | | |
| THE PASSION OF OUR LORD (Der Tod Jesu) | ... | ... | ... | 2/0 | 2/6 | 4/0 |
| TE DEUM | ... | ... | ... | 2/0 | 2/6 | 4/0 |
| J. O. GRIMM. | | | | | | |
| THE SOUL'S ASPIRATION | ... | ... | ... | 1/0 | — | — |
| G. HALFORD. | | | | | | |
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| SAUL | ... | ... | ... | 2/0 | 2/6 | 4/0 |
| CHANDOS TE DEUM | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| DETTINGEN TE DEUM | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| UTRECHT JUBILATE | ... | ... | ... | 1/0 | — | — |
| O PRAISE THE LORD (6th Chandos Anthem) | ... | ... | ... | 1/0 | — | — |
| CORONATION AND FUNERAL ANTHEMS | ... | ... | ... | — | — | 5/0 |
| Or, singly:— | | | | | | |
| THE KING SHALL REJOICE | ... | ... | ... | 0/8 | — | — |
| ZADOK THE PRIEST | ... | ... | ... | 0/8 | — | — |
| MY HEART IS INDITING | ... | ... | ... | 0/8 | — | — |
| LET THY HAND BE STRENGTHENED | ... | ... | ... | 0/6 | — | — |
| THE WAYS OF ZION | ... | ... | ... | 1/0 | — | — |
| ODE ON ST. CECILIA'S DAY | ... | ... | ... | 1/0 | 1/6 | 2/6 |
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| Ditto (Latin and English) | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| SECOND MASS, IN C (Latin) | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| THIRD MASS (IMPERIAL) (Latin and English) | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| Ditto (Latin) | ... | ... | ... | 1/0 | 1/6 | 2/6 |
| SIXTEENTH MASS (Latin) | ... | ... | ... | 1/6 | 2/0 | 3/0 |
| THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS | ... | ... | ... | 2/0 | 2/6 | 4/0 |
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